



# American Africanism: A Racialized Discourse of Literary Imagination in Toni Morrison's "Playing in the Dark: Whiteness and Literary Imagination"

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## ABSTRACT

*This paper aims to clarify whether the National Literature of America is cohesive or integrated in regard to the spontaneous presence of African-American culture. It is apparent that African presence in American literary studies is noticeably insignificant even though it has significantly helped shaping the policy, government, Constitution, and the entire history of American culture. In "Playing in the Dark: Whiteness and the Literary Imagination," Toni Morrison presents a different perception of "Americanness" in connection to the standing of African literary studies in America. The author notes that the basic traits of American literature has evolved from an awareness of "Americanness" that consciously refuse to integrate the irresistible presence of the Black. It is important to note that the common characteristics of American Literature have never incorporated the Black presence which could have been perceived as a true image of an unsettled plight of African American people. Indeed, an artificial presence of Africanism is generated by the white authors and critics that has triggered as well as established an idea of "Americanness" which is meticulously termed by Morrison as "American Africanism". That projected concept of "American Africanism" is actively engaged in defining the shadowy presence of the Black within American Literature. The framework of "American Africanism" is not only Eurocentric but also strongly supported by American scholars and the entire education system in order to suppress the issues of class, Afro-American scholarships, exercise of power, and social engagement. This paper aims to explore why national literature of America is never influenced by African-American presence and what are the noticeable influences that have remarkably slowed down the robust presence of Africanism in the mainstream literature of America.*

**KEYWORDS:** American-Africanism, Literary Whiteness, Literary Blackness, Afro-American Scholarship, Americanness.

## INTRODUCTION

Alongside all of Morrison's works, her literary critical essays have also been immensely influential that are persistently cited by world-wide critics and scholars for developing their perceptions and arguments in studying and exploring American Literature. *Playing in the Dark: Whiteness and the Literary Imagination* is a compilation of three lectures that Nobel Prize-winning author Toni Morrison delivered at the Massey Lectures at Harvard University in 1990. The text predominantly raises issues of race in American literature identifying the ways how American writers and critics cautiously constructed the implications of *whiteness* and *blackness* within literary studies. It is obvious that American writers have developed a mythology of blackness which Morrison calls "American Africanism" that clearly defines the status of African scholarship in America. The drives behind structuring the idea of "American Africanism" can be perceived clearly by Fanon's analysis of negrophobia while he believes that "negrophobes exist. It is not hatred

of the Negro, however, that motivates them; they lack the courage for that, or they have lost it. Hate is not inborn; it has to be constantly cultivated, to be brought into being, in conflict with more or less recognized guilt complexes. Hate demands existence and he who hates has to show his hate in appropriate actions and behavior; in a sense, he has to become hate. That is why Americans have substituted discrimination for lynching. Each to his own side of the street." (Fanon, 1967, p.45). Indeed, this constantly cultivated hatred of the Americans has obviously emerged from "negrophobia" that is not only engaged in humiliating the colour of the skin but also damages the thriving intellectual presence of the Black. It is worth noting that an African author is always introduced as a Negro author which has divided the entire American scholarship into *white* and *black*. Fanon notes, "introducing someone as a "Negro poet with a University degree" or again, quite simply, the expression, "a great black poet." These ready-made phrases, which seem in a common-sense way to fill a need-or have a hidden subtlety, a permanent rub."



(Fanon, 1967, p.45). In his *Black Skin, White Mask* (1967), Fanon raises a problem of cultural alienation of the colonized from social and psycho-analytical perspectives. While Fanon is a political philosopher and a psychiatrist thus his analysis normally questions the formation of an individual and social authority within an undefined mode of social system that implements autonomy and self-rule. Homi Bhabha clarifies Fanon's analysis of a black-skinned man in comparison to a colonized man in his *The Location of Culture* (1994). Bhabha observes that Fanon has not questioned the political oppression as a destruction of a human spirit as Fanon is not "raising the question of colonial man in the universalist terms of the liberal humanist...Fanon's question is addressed not to such a unified notion of history nor to such a unitary concept of man. It is one of the original and disturbing qualities of *Black Skin, White Masks* that is rarely historicizes the colonial experience" (Bhabha, 1994, p.59). Thus, Bhabha's analysis rationalizes a unique problem of *blackness* which is more of a subjective in nature than as a universal notion of colonized people. Morrison is neither a philosopher/psychiatrist like Fanon nor a postcolonial theorist like Bhabha thus she did not focus much on psycho-analysis or postcolonial predicaments of the Black. As a Nobel laureate author Morrison persistently emphasized the need of an integrated, shared, intellectual, and a politically-engaged standing of black people in America. In this paper Morrison's ideas have been critiqued, examined, and expanded to reflect African scholarly aptitudes which is merely presented to the world as substandard and inferior to American Literature. It is evident that Blackness is predominantly pointed to the diversity, wildness, liveliness, and the sensualism of African population. The general purpose of African Literature is to demonstrate the socio-political history and culture of black people so it is not universally acceptable. It is indeed complicated to review and assess the enduring complexities of black subjectivity within American Literature because it is always debated and politicised.

It is evident that African and African-American presence in the United States is four-hundred years old that had shaped the body politic, the Constitution, and the entire history of the American culture but regrettably it has no significant position in the development of American culture as a whole. As an African-American female writer Morrison also conveys her confusion of how much freedom she does have in a completely genderized, sexualized, and a racialized world. That question also prompts the author pondering over the predicaments of other writers who work in a historically racialized and a colour-obsessed society. Generally, the basic characteristics of national literature of the United States have emerged from a particular "Americanness" that only upholds white male views of all ages denying completely the overwhelming presence of black people in America. The basic traits of American Literature can be identified as individualism, masculinity, social engagement, historical

isolation, moral problems, obsession with death and many more. Unfortunately these common literary features have never incorporated the Black presence in order to construct a unified American Literature. Whether it is real or fabricated, an invented African presence is created to signify the connotative blackness of African population. Morrison notes that "American Africanism makes it possible to say or not to say, to inscribe and erase, to escape and engage, to act out and act on, to historicize and render timeless. It provides a way of contemplating chaos and civilization, desire and fear, and a mechanism for testing the problems and blessings of freedom" (Morrison, 1992, 8). However, that invented "Americanism" is not only the creation of the United States rather South America, England, France, Germany, and Spain also contributed to this discrimination. Surprisingly these ruling powers are incapable to think that astute knowledge, rationality and powerful literary imagination could be emerged among black people. Morrison clearly identified these Europeanised perspective as a "shared process of exclusion" (Morrison 8) while this process of exclusion led to a popular notion that racism is "natural".

The argument is fairly simple in this text but once we go deeper we can perceive a different connotation of literary *blackness* and *whiteness*. The author wants to consider *whiteness* and *blackness* as complementary to each other in American life but in real scenario *whiteness* is utterly dominant in nature even though it requires the presence of *blackness* to give it a shape. The *whiteness* persistently tends to reverse *blackness* to a status of marginality and expurgation. Often that marginalization becomes direct and obvious that makes *blackness* more complicated to explain by the black authors as they are not granted full rights to examine *blackness* in their own terms. It seems only the *white* critics/scholars possess the sole authorization to assess the insights and aptitudes of the Black. Morrison clearly explains her vulnerability and limitations as a Black female author in the following lines;

*I do not have quite the same access to these traditionally useful constructs of blackness. Neither blackness nor 'people of color' stimulates in me notions of excessive, limitless love, anarchy, or routine dread. I cannot rely on these metaphorical shortcuts because I am a black writer struggling with and through a language that can powerfully evoke and enforce hidden signs of racial superiority, cultural hegemony, and dismissive 'othering' of people and language which are by no means marginal or already and completely known and knowable in my work. My vulnerability would lie in romanticizing blackness rather than demonizing it; vilifying whiteness rather than reifying it. The kind of work I have always wanted to do requires me to learn how to manoeuvre ways to free up the language from its sometimes sinister, frequently lazy, almost always predictable employment of racially informed and determined chains. (Morrison, 1992, preface, x-xi)*

It is essential to understand why the author cannot rely on the “metaphorical shortcuts” and why she is struggling with a “language that can powerfully evoke” and impose “racial superiority”. Morrison plainly expresses how defenceless she is as a Black female author who is only able to romanticize the Black instead of criticising or clarifying the White. It is worth noticing that a Nobel Prize-winning black author Toni Morrison has a shaky position to define Africanism distinctly thus it is terribly frustrating for other black authors if they wish to integrate Africanist presence spontaneously with American Literature. Generally the role of criticism is simply to provide feedbacks, comments, and making appropriate analysis to improvise any piece of literature. It is criticism that has the most influential power to divert or alter the whole meaning of any piece of literature. But unfortunately the literary criticism in America never outlines the doomed presence of African scholarship. Thus the objective of my paper is to identify and explain the possible issues and influences that are liable to producing barriers to incorporate Africanism into American Literature.

### **STRONG IMPACT OF RACIAL HIERARCHY**

Morrison presents a rather intricate framework of race in America by mentioning that all American fictions are positioned as *White* regardless of the race, cultural history, and the intellect of an author. In America, creating “unraced” readers is a deliberate practice because that unraced readers/subjects can be easily categorized as *White*. Thus the efforts of erasing race are also critical barriers to flourishing African scholarship. The powerful impact of racism has obviously constructed a racialized discourse of literary imagination that has generated multifaceted obstructions for African writers to be united with the mainstream writers and critics. Like Morrison, Fanon also addresses the blatant features of racism in America in his book “The Wretched of the Earth” (Fanon, 1961) where he concludes that colonialism simply divides the world into light and dark, or into black and white because colonized people are considered as the “quintessence of evil” (Fanon, 1961, p.76). Unfortunately, it is forever decided that this evil population (black) is devoid of any scholarly excellence because the very concept of colonialism is rooted in this basic racist belief. However, the shadowy presence of Africanist people in American criticism has created a pattern of thinking about racialism in terms of its consequences on the victims. That new pattern of racism also unfolds several policy and approach for black people which Morrison considers as universal rather than parochial because these well-defined policy and approach are “inevitable, permanent, and eternal part of all social landscapes” (Morrison, 1992, p.11). It is important to note that hundreds of years have already been passed to investigate the exposure of racism and its horrific impacts on its objects in line with the constant efforts to liberalizing these matters. Morrison argues that these efforts and enquiries to analysing racism are not useless at least they have accomplished the racial discourse.

The most adverse aspect of American criticism is to overlook the impact of racism on those who have perpetuated and established it. It is indeed shocking why the foremost issue like racialism in America remains unanalysed and avoided while its persistent effect on the subjects is irreparable, atrocious, and far-reaching. In her writing Morrison identifies the “impact of notions of racial hierarchy, racial exclusion, and racial vulnerability and availability on nonblacks who held, resisted, explored, or altered those notions” (Morrison, 1992, p.12). Indeed, literary criticism that looks into the minds, behaviour and imagination of black people should be of paramount importance. Thus it is a burning question why the literary scholars/critics avoid talking about the most robust culture of African people whereas the historians, social scientists, anthropologists, and psychiatrists have already approached the studies of racial hierarchy in America. It is undeniable that the African population have separate, confused, and a dislocated cultural and emotional presence within a most dominant culture. Obviously, this dislocated cultural presence of African population is created politically, diplomatically, and nationally. In America racism appears to the white population as an erasure that acts like a powerful cultural influence to control the cultural and political movements of the black, the indigenous, the immigrants, and the people of colours. It is worth mentioning that literature of any kind must surpass the idea of geographical/cultural limit in order to be “universal” whilst an objective literary criticism is greatly valued to save both the art and the artist. As an African-American black writer Morrison defends herself by standing beside her own community because addressing the issues of racism in a completely racialized society should be of paramount importance. The author has decisively taken her stance against a racialized discourse of literary criticism; “I will have to risk accusation because the point is too important: for both black and white American writers, in a wholly racialized society, there is no escape from racially inflected language, and the work writers do to unhobble the imagination from the demands of that language is complicated, interesting, and definitive” (Morrison, 1992, p.13). In light of Morrison’s analysis it is evident that all American texts are positioned as *White* thus the predicament of *literary blackness* is clearly comprehensible as there is very little space for uplifting the literary excellence of the Black. Morrison presents her questionings very clearly in the following lines;

*For reasons that should not need explanation here, until very recently, and regardless of the race of the author, the readers of virtually all of American fiction have been positioned as white. I am interested to know what that assumption has meant to the literary imagination. When does racial ‘unconsciousness’ or awareness of race enrich interpretative language, and when does it impoverish it? What does positing one’s writerly self, in the wholly racialized society that is the United States, as unraced and all others as raced entail? What happens to*



*the writerly imagination of a black author who is at some level always conscious of representing one's own race to, or in spite of, a race of readers that understands itself to be 'universal' or race-free? In other words, how is 'literary whiteness' and 'literary blackness' made, and what is the consequence of that construction?* (Morrison, 1992, Preface, xii-xiii)

From the author's questionings it is obvious that the literary imagination of the *Black* has become an "assumption" within the most influential cultural practice in America. Morrison seems to be baffled whether the racial "unconsciousness" or awareness of the race can develop or ruin any revelatory language? If there is no existence of race then what would happen to an imaginative black author who is fully conscious and engaged in representing his/her own race in addition to creating his own race of readers. There is no doubt that the impact of racial hierarchy is so intense that it has spontaneously developed ideas like *literary whiteness* and *literary blackness*. It is notable that Morrison is keen to dissecting the concept of racism from multidimensional perspectives thus racism is not only defined by her on the basis of one's color or the shape of one's physique rather her analysis demonstrates one's place of origin, socio-economic class, scholarly aptitudes, rationality, and intellectual barriers. In *The Bluest Eye* (Morrison, 1970), Morrison notes that *whiteness* not only represents power, authority, and domination but also virtue, purity, and cleanliness thus being black is naturally linked to the idea of insignificance and triviality. In her essay "Making America White" (Morrison, 2017), the author mentions that "All immigrants to the United States know (and knew) that if they want to become real, authentic Americans they must reduce their fealty to their native country and regard it as secondary, subordinate, in order to emphasize their whiteness. Unlike any nation in Europe, the United States holds *whiteness* as the unifying force. Here, for many people, the "definition of 'Americanness' is color" (Morrison, 2017, p. 128). While the definition of Americanness is always "color" thus the impact of racial hierarchy encapsulates the whole being of African people even their literary or scholarly presence have become an object of racism.

Morrison finds an effort to construct a "racialized others" in American literary canon which is similar to Edward Said's notes in *Orientalism* in regard to western conceptions of non-western cultures. When American writers construct African presence in their works they create a fantasy of otherness while they never want to integrate the real voices and narratives of African people. Said's *Orientalism* is not only a scholarly account for the "the Orient" itself but also it explains how British and French Scholarship had deliberately constructed the Orient as "other". Though Said's analysis is mainly focused on our stereotypical notion of Middle-Easterners, yet these same ideas can be extended to include how the *white* view all "others" in regard to African presence in America. It is evident that the concept of

postcolonialism came from the gap between "us" and "others" just like the socio-cultural gap between American and the African American people. Why African literary excellence is unable to merge itself to the mainstream literature can be best understood by Edward Said ; "Words and texts are so much of the world that their effectiveness, in some cases even their use, are matters having to do with ownership, authority, power, and the imposition of force," (Said, 1983, p.48). The implication of the word "others" can be more comprehensible if we go through these insightful lines from Fanon; "Man is human only to the extent to which he tries to impose himself on another man in order to be recognized by him. As long as he has not been effectively recognized by the other, it is this other who remains the focus of his actions. His human worth and reality depend on this other and on his recognition by the other. It is in this other that the meaning of his life is condensed ( Fanon, 1961, p.45). In recognition to the literary or scholarly presence of the Black in America Fanon notes that the intelligence of the Black is incapable to save itself from being subdued mainly because "there is an extraordinary power in the possession of a language (Fanon, 1961, p.55)". However, it is immensely important to understand the impact of the powerful language possessed by the *white* which is exceedingly influential in controlling the people of colours, their languages and cultures. Fanon explains, "when someone strives & strains to prove to me that black men are as intelligent as white men, I say that intelligence has never saved anyone; and that is true, for, if philosophy and intelligence are invoked to proclaim the equality of men, they have also been employed to justify the extermination of men."(Fanon, 1961, p.76)). One of the pioneering critics of postcolonialism Bill Ashcroft notes that the theory of postcolonialism "emerges from the inability of European theory to deal adequately with complexities and varied cultural provenance of post-colonial writing" (Ashcroft,1989, p.11). If European theory is unable to explain or study the complexities of postcolonial consequences how can the American critics/scholars explain the more complex presence of Africans in America. If we closely analyse the sentence "from the inability of European theory" it becomes evident that this *inability* is never an incapacity rather a conscious effort not to see, explore, or research the multidimensional aspects of postcolonial writing. It is notable that the Americans always prefer to define themselves against Europeans but interestingly they also prefer to define themselves against the African American people whilst they never accept the Black as their equivalent. However, Homi Bhabha's examination of race in regard to the postcolonial predicaments can be compared to Morrison's assessment of African presence in the United States. According to Bhabha, the objective of colonial discourse is to interpret the colonized as a population of degenerate types based on racial origin to justify conquest and to establish systems of administration. Like Morrison Bhabha also mentions the biased standing of literary theorists and cultural historians who have created

postcolonial perspectives that are different from the sociology of underdevelopment or “dependency” theory. Bhabha analysed that the literary criticism relentlessly “attempts to revise those nationalist or ‘nativist’ pedagogies that set up the relation of Third World and First World in a binary structure of opposition.” (Bhabha, 1994, p.248). Similar to Bhabha’s analysis the *white* have also created their own set of perspectives, notions, and parameters by which they have formed a holistic form of social system imposing complex cultural barriers on the *black* that have created blockage to integrate African scholarship.

### **AMBIGUOUS STANCES OF LITERARY CRITICS AND AUTHORS**

It is important to note that the agenda in literary criticism always works in disguise to improvise literature. It is criticism that holds an undeniable power to robbing not only the explicit and implicit ideology in literature but also the whole idea. Morrison sees the deliberations of literary criticism as a wanton that has made “Africanism” more inextricable through an attempt to erase its public presence. It is interesting to note that the idea of *literary blackness* came from a loosely constructed idea of *literary whiteness* that helped developing an idea of ‘Americanism’. It is also questionable how *literary whiteness* has solely created the hypothesis of American National Literature and why are the roles of criticism doubtful? Is it indifference or prejudice that the major American critics became disinclined towards Africanism? Is there any lack of critical materials to upholding Africanism? Who is representing African Literature? Africans, or Americans? Is there any subtle weakness in African literature/authors that made them unable to integrate with the mainstream literature? Morrison provided definite answers to all these questions through her profound understanding about the widespread impacts of evasion. The author points out that “race, silence, and evasion have historically ruled literary discourse. Evasion has fostered another, substitute language in which the issues are encoded, foreclosing open debates. The situation is aggravated by the tremor that breaks into discourse of race. It is further complicated by the fact that the habit of ignoring race is understood to be a graceful, even generous” (Morrison, 1992, p. 10). However, ignoring race is also a kind of evasion that tends to establish only one culture with a vision to eradicating the most significant cultural values.

“Playing in the Dark” has been controversial by many of the American critics when it was first published mainly because there is always a constant practice of powerful defiance to identify race or racism in American literary criticism. It is noticeable that literary monuments like Hawthorne, Poe, Melville, Whitman, Emerson, Thoreau, Edith Wharton, Wharton, Henry James, T.S. Eliot, Willa Cather have rather little interest in race, thus they have rarely mentioned it in their works. It is obvious that there is an irresistible

presence of the Black, the indigenous Americans, and immigrants in all ages but the works of the writers like Poe and Melville are identified by mainstream criticism as “raceless” and “universal.” Morrison notes that the action of denying race within literature is itself an act of racism. It is never acknowledged that African presence constantly helps triggering American literature without becoming an object of racism or Africanism. In the 19<sup>th</sup> century slave narratives, the question of freedom rouses in America and the whole world when authors like Mark Twain, Herman Melville, and Nathaniel Hawthorne employed the idea of African race as a vehicle by which America knows that it isn’t enslaved. In Mark Twain’s *Adventures of Huckleberry Finn* (1885), Morrison argues that the concept of the American identity is solely attached to Africanism though this idea is always concealed because the *white* seems to be the only race that is mute, veiled, senseless, and implacable. Race, Morrison says, is often used metaphorically because Africanism has acquired a metaphysical necessity whereas black presence is inherent and inextricable in American life. Morrison openly criticizes Ernest Hemingway whose works maintained an obvious distance from Africanism that are also free of agenda and sensitivity. She compares Edgar Allan Poe with Hemingway and mentions that Hemingway did not portray black characters consciously as Poe did. Hemingway created shadowy, ill-defined black characters in many of his fictions who serve to enhance the power and virility of the white characters. In Hemingway’s *To Have and Have Not*, Morrison refers to the example of a nameless stereotypical black crew member versus a named and distinguished character. Morrison also refers to Hemingway’s use of Africanism in male and female sexual relationships and his romantic attachment to the nurses. She noticed that Hemingway used blackness as a symbol of sexuality and wildness while his black characters often become distressed through their accusations of white characters. Indeed, time has come to admit that the Africanist presence has affected American Literature so intensely that the white authors/critics have used rhetorical languages to enhance racism and a racialized view of the world.

### **Disinclination towards African-American Texts**

It is interesting as well as confusing why thousands of non-academic readers and leading literary critics in America never read African-American texts. Nobody holds the right to blame them for being apathetic towards Afro-American texts yet it raises a question how their lavish exploration of literature (universal and race-free) does not consider finding meanings in the booming, stabilizing, and the most thriving theatrical presence of black culture. Morrison finds this practice of undermining African-American literature as interesting but not surprising because the scholars/critics of American Literature find pleasure and pride of their ignorance of African-American texts. However, it is a complete “refusal” that incorporate arrogance, avoidance,

and negligence towards a most promising literature of African population. An interesting point noted by Morrison is that, while some of the American critics read African literature quite often but hardly mention it in their writing or in the reference list. She refers to some black characters especially female in the novels like Henry James' *The Beast in the Jungle* (2015) and *What Maisie Knew* (2008), Gertrude Stein's *Three Lives* (1994), and Willa Cather's *Sapphira and the Slave Girl* (2010). The author questions why these significant black female characters have not been reviewed, mentioned, or rigorously discussed by contemporary literary critics which could have been instrumental in defining the anomalies and glitches created from racism in America. Some of the unanalysed negro women in these books often turned into the agency of moral choice within a complex, horrific, and an indefinable complexities created by race. Many of the American critics arrogantly refused to talk about the violently dark, sexual misconducts, and strange passion among black characters in Ernest Hemingway's writing. They also ignored to see the connection between God's grace and Africanist 'othering' in Flannery O'Connor. Morrison describes, "this willed scholarly indifference is the centuries-long, historical blindness to feminist discourse and the way in which women and women's issues were (or unread). Blatant sexist readings are on the decline, and where they still exist they have little effect because of the successful appropriation by women of their own discourse"(Morrison, 1992, p.15). It is inevitable that the indifference of the literary critics of the United States helped establishing a national literature only for a new white men what is generally known as American Literature. Nevertheless, Morrison's diverse exploration of racialism unfolds that black people signified little or nothing in the imagination of white American writers. For example, in American texts the black characters only give flavours of occasional jungle fever, provide local colour, some touch of verisimilitude, or supply a bit moral gesture, humour, or little pathos. Blacks made no appearance at all which is a sheer reflection of the marginal impact blacks have on American society and culture.

## CONCLUSION

Even though studying African culture is never promoted in America yet noticeably there is an increased demand of studying and researching Africanism in the leading universities of the globe. Interestingly, the universities of the United States have initiated enormous opportunities to conduct research in the fields of African diaspora, American African Studies, Indigenous literature, black cultural studies and film. Obviously there is a dire need to research how African presence, black culture, narrative, and idiom moved and enriched American texts substantially contributing vehemently to the writers' imagination. It is nothing but an ignominy when American critics and authors put deliberate efforts to imagine "Africanist Other" presenting African population before the world as "decorative-displays". It is also

worth noting that Morrison holds a rigid opinion in *Playing in the Dark* that clearly upholds that no American text was ever written for black people even *Uncle Tom's Cabin* was written for only uncle tom not for the degrading presence of the black within American Literature. The author believes that the meaning of a distinctively American culture is about creating of a new, individualized man who is the self-directed individual in Emerson and Thoreau's writings. Unfortunately this new man is completely a white man who categorizes himself against the non-white or the people of colours. Indeed the idealized image of American individualism is simply an image of *whiteness* constructed on the rejection of *blackness*. This paper underlines an important point that the major American authors and literary critics in different periods have had little interest in race thus they rarely mentioned it in their writings. However, Morrison has never investigated any racist or non-racist literature in her writing because she claims that she takes no position and does not decide the quality of a work based on the author's views on race. The author has not put any deliberate efforts to alter the critical gaze or personalized opinion of her readers that can shift them from the racial object to the racial subject. This paper renders an insightful analysis of the enormous promise of African scholarship that would significantly assist the global readers and critics to view Africanism from a perspective different from Americans.

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